

Dwight's Journal of Music.

WHOLE No. 607.

BOSTON, SATURDAY, JULY 9, 1864.

VOL. XXIV. No. 8.

For Dwight's Journal of Music.

Half a dozen of Beethoven's Contemporaries.

II. ANTONIO SALIERI.

[Continued from page 258.]

The relations which existed between Mozart and Salieri have been a fruitful topic for three-fourths of a century. As we have now reached the period of the composition of "Figaro's Marriage," this is the proper place to treat of a by no means easy subject. Holmes's remark that the "Figaro" was undertaken at the suggestion of Emperor Joseph, is a mistake (see Holmes, *Life of Mozart*, p. 199. Am. Ed.). Da Ponte, finding it necessary to write something which should justify Joseph in retaining him as Court Poet, and conquer Abbate Casti and his party, and knowing but two composers whom he, at the time, was willing to write for, "set himself," as he says, "earnestly at work to think out a pair of dramas for his dear friends, Mozart and Martin." "As to the first, I saw easily that his boundless genius demanded a broad, many-sided, and noble subject. As I talked with him one day on this topic, he asked me whether I could, without too much trouble, form a text out of the comedy of Beaumarchais, entitled, "The Marriage of Figaro."

Thus the idea was originated by Mozart himself, and this was in the Autumn of 1785; for, on November 2, he writes to his father, and excuses the shortness of the letter on the ground that he is excessively occupied with "*Le Nozze di Figaro*." Da Ponte asserts positively that the opera, text and music, was finished in six weeks. This may be so, for Mozart's entry in his own catalogue

(1786) "29 April, *Le Nozze di Figaro*,"

may refer to the completion of the Overture, which had, of course, not been needed until the work came to rehearsal,—and the first stage rehearsal had taken place the day before (28),—and thus Holmes is again corrected, who believed that the work was entirely written in that month of April!

Again; Holmes says (281): "Salieri and Righini, being at this time ready with operas, were both competitors with Mozart for preference." His authority is, of course, Kelly, who says that three operas were now ready: *Il Demogorgone*, by Righini, *Figaro*, and *Grotto di Trophonio*, by Salieri. But we have already seen that Salieri's opera was given on the 12th of October of the preceding year, and we shall see, when the thread of the narrative is again resumed, that he was at this time too busy with his two operas for Paris to have any time or inclination to stand in the way of Mozart. We shall see, moreover, that he left Vienna in the spring of 1786, and did not return until October, 1787. When Mozart's father, therefore, writes to his daughter in April, 1786: "Salieri and all his tribe will move heaven and earth to put it (*Figaro*) down," whatever may have been the Italian's desire in the premises, he was not in Vienna at the critical time; nor could he have been the cause, that

after Martin's "*Cosa rara*" came upon the stage, November 17, 1786, Mozart's work was laid aside. The fact is Joseph's taste was not yet cultivated up to Mozart's magnificent instrumentation. From what we have already seen of him and his taste in music, how could it be?

One more passage from Holmes is worth quoting, to show the danger of trusting the fancy in writing history: "Few have been the instances in dramatic annals in which men of such renown as Haydn, Mozart, Gluck, Paesello, Storace, Salieri, Righini, Anfossi, etc., have been collected under one roof to witness the first performance of an opera, as it is no improbable surmise that they were on this occasion," viz: the production of *Figaro* on the first evening of May, 1786. The "surmise" is, on the other hand, very improbable. The strong probability is that Haydn was not in Vienna at all; but in Esterhaz or Eisenstadt; Salieri left for Paris in the spring of this year (*Frühjahr*) says Mosel; Anfossi brought out in this same year an oratorio at Castel Nuovo, and an opera at Padua, and I can find no proof whatever that he had recently been in Vienna.

"When on the 17th of November Martin's '*Cosa rara*' obtained an incredible success, which, both with the public and with the Emperor, threw *Figaro* into the shade, it became possible to lay it (*Figaro*) quite aside," says Jahn. Few who have read the history of Mozart have escaped the impression that Martin's opera was adopted by "Salieri and his tribe" as a means of banishing *Figaro* from the stage. To this, be it but remarked again that Salieri had been for months in Paris, and that Da Ponte says:—"Hardly were the parts (of the *Cosa rara*) distributed, when all hell seemed to be let loose." Not knowing that the text was by him, the singers, while doing all in their power to put down Martin, praised the libretto to its author as one, which showed him how an opera should be written! Only the express command of the Emperor caused the work to be produced. The cabal had, if possible, been worse than that against Mozart, and in it Salieri could by no possibility have borne a part.

Is it necessary then to believe that Salieri's intrigues kept *Figaro* from the stage? It should not be forgotten that the opposition to *Figaro* was also in a great measure led by Abbate Casti, and against Da Ponte, not against the composer; and that in less than three months after the success of "*Una cosa rara*" Nancy Storace, the Suzzanna of *Figaro*, and O'Kelly, the Basilio, left Vienna, which may well have prevented for the time a reproduction of the opera, without charging it upon a man then living in Paris.

When Leopold Mozart brought his children to Vienna the second time, September, 1767, they were forced to take refuge in Olmutz, on account of the ravages of the small pox, and not until January, 1768, could they establish themselves in Vienna. In that month Wolfgang Mozart completed his twelfth year; Antonio Salieri entered the second half of his eighteenth. The former excited the admiration and astonishment of the

Empress Maria Theresa and the musical circles of Vienna by his wonderfully precocious powers as pianist and instrumental composer, and the enemy and hatred of the routine musicians of the city, young as he was; the other was still the pupil of Gassmann, already a favorite of Joseph, and just beginning to hear compositions of his own introduced into the popular operas.

Mozart had the composition of "*La finta semplice*" entrusted to him, but Affligio in the end never allowed it to come to performance, nor could the Emperor command it, for at that time Affligio was the lessee of the Court stage, and Joseph had no power in the premises. Intrigue and cabal conquered, and the youth Salieri had no opportunity of hearing an opera from the boy Mozart.

When the Archbishop of Salzburg brought his Chapel-master to Vienna, in March 1781, and treated him with such indignity and cruelty as to force him to leave his service and settle in Vienna, he was in his twenty-sixth year and was already the author of some half a dozen Italian operas, which had proved successes and which, though not given in Vienna, must have been known to the Vienna musicians. Salieri in the meantime had produced fifteen operas, mostly for the Vienna stage, and many of them with splendid success.

It is not at all improbable that the triumph of Mozart's German opera, *Belmont and Constanza*, (12 July, 1782) may have opened his eyes to the surpassing genius of the young Salzburger; but it is difficult to see how any argument to prove the supposed envy and jealousy on the part of Salieri toward him can be based upon unsuccessful rivalry in the field of German opera, the Italian's only essay in that direction having been the "*Chimney-sweeper*," which was only composed as a study—which was wretched in its text—which was produced more than a year before Mozart's work, and which, in spite of the critics, was not without success.

In what was held to be his own department, Mozart was with one voice pronounced unrivalled. Who played the pianoforte with such astonishing power, sweetness, execution! Who composed Concertos, or indeed any form of Chamber-music, which could stand the comparison with his, save indeed Prince Esterhazy's Chapelmaster in Symphony and string Quartet, a man who to great and undoubted genius added the experience gained in a life at this time (1781-2) double his own? It is perfectly natural that under the circumstances things should have moved on as they did. It is to us certainly a misfortune that Mozart had not two or three texts a year to compose for the stage; but his and his father's complaints, natural and well founded in one point of view as they are, should not be taken as giving us the truth, the whole truth, and nothing but the truth.

The facts as they seem to me are these: The Italian school had so long supplied the theatrical music of the court, that it felt itself in the position of a possessor of a prescriptive right to fur-

nish opera in such quantity as was desired; and where their daily bread was at stake, one cannot be surprised that the leaders of the school should exert themselves to keep out intruders. Again, after the spasmodic effort to establish German opera, during which the Italians were dismissed, Joseph returned to his first love—his only real love—and Italian opera buffa again became his evening recreation, performed by the splendid company collected by Salieri, of which Nancy Storace and the Irishman O'Kelly were members. For this company, in its third year, Mozart wrote *Figaro*. Joseph gave it a chance; but the music was no more to his taste than that of Gluck in his greater works—it did not amuse like the thin Italian scores—nor did he ever acquire a taste for so high an order of Art. *Figaro* was caviare to the generality, as were those splendid quartets, which Mozart dedicated to Haydn, and, in his musical taste, the Emperor belonged to the generality. Still he gave Mozart a chance, and, a year or two later, when *Don Giovanni* succeeded at Prague, he had it given also in Vienna.

Dittersdorf had an interview with Joseph at this time, and here is part of the conversation as he reports it.

J.—What do you say to Mozart's composition?

D.—He is unquestionably one of the greatest original geniuses, and thus far I have known no composer, who possesses so astonishing a richness of ideas. I could wish he was not so prodigal of them. He does not allow the auditor to take breath; for hardly will one reflect upon a beautiful thought, when another still finer is there, which crowds out the former, and so it goes on and on until at last a man remembers not one of all these beauties.

J.—In his theatrical pieces he has the single fault, that, as the singers have very often complained, he covers them up by his accompaniments.

D.—That would surprise me. It is very possible to introduce harmony and accompaniment, without spoiling the *cantilena*.

J.—This talent you possess masterly. I have noticed it in your two oratorios *Esther* and *Job*. What do you say to Haydn's compositions?

D.—Of his operatic pieces I have heard nothing.

J.—You lose nothing thereby; for he is just like Mozart.

Mozart's operatic music not being to the Emperor's taste, how was it to be expected that men whose music he did enjoy should in his own theatre be displaced to make way for him, or that a new and unnecessary chapelmastership should be established, simply for the sake of giving a permanent situation to a young man under 30? A man whom the Emperor knew as the Thalberg or Liszt of his day in his pianism, as an operatic composer, who persisted in covering his scores with "too many notes?"

Again; if I have been able to read the musical history of Vienna rightly, there was not at that time a public for such works as *Figaro*. True, Kelly tells us of the enthusiasm at the first performance; and so does Mozart in his letters to his father (See Holmes 282); but on the whole it was not a work which filled the treasury of the theatre. It stood as small a chance then in Vienna, when opposed to Martin's, Dittersdorf's and Salieri's works, as it does now in New York when opposed to Donizetti, Bellini and Verdi. Long

years after Mozart's death, when a musical public had been educated by his works to a full appreciation of his almost superhuman abilities, when his works had reformed public taste and their influence was felt in all the operatic compositions of the age—it was, and is, a very easy and cheap way of accounting for their want of instant success, for the biographer and pseudo-musical historian to save himself the trouble of research and study and heap abuse upon the scapegoat—the imperial chapelmaster Salieri—finding in his envy, enmity and intrigues, a facile explanation of all the phenomena in the case.

The opinions of Prof. Jahn upon any point connected with Mozart are of more importance and value than those of any other writer; and the page or two in his great work concerning the relations between him and Salieri must find place here. It is with very great diffidence that I confess myself not satisfied with the final impression which these pages leave upon the mind of the reader; it is too much like that which Holmes labors to convey—though in all respects softened.

"Salieri," says Jahn (III. 61.), "had no reason to oppose the direction of the Emperor's taste, it being that which he himself followed. With skill and talent he sought to avail himself of the acquisitions made in various directions by modern music, and to enable the Italian opera to meet the just demands of a refined taste. With the exception of the operas which he composed for Paris, and in which he purposely adopted the style of Gluck, he in his works remained true to the traditions of the Italian opera; he introduced no substantially new element into it, and his artistic individuality was not strong and important enough to impress upon the opera a new character. But just this measure of talent, skill and taste had gained him the favor of his imperial master and the public; he must have possessed an uncommon moral and artistic greatness of character, and independence, to have enabled him to acknowledge the newly rising genius as greater than himself, to have bowed before him and retired into the shade—and this he did not possess. (?)

"Salieri is described as a good-natured, kindly man, blameless and amiable in private life, and justly honored with a reputation for noble and benevolent acts; but these good qualities could not stand the trial, when they came into conflict with jealousy for his fame and his position as an artist. (?) In the year 1780 he returned to Vienna from a long journey into Italy, where he had gained new honor and fame, and his hold upon the Emperor's favor was thereby only the more firmly fixed. Now he found in Mozart a rival, dangerous already through the splendor of his powers as a virtuoso, which most quickly gains the loud applause of the multitude; who had by his "*Belmont and Constanza*" [Abduction from the Seraglio] cast Salieri's "*Chimney-sweeper*" into the shade; who by his "*Idomeneo*" proclaimed himself a dangerous competitor in his own special field, and soon enough entered the lists with him in the Italian opera. Salieri, who would rather instinctively feel the superior strength of Mozart, than clearly recognize it, could not remain entirely easy and indifferent. No misunderstanding, however, occurred in their personal relations; Mozart in his intercourse with his compeers in art was friendly, good-humored and mild in judgment, 'also in respect to Salieri,

who did not like him,' as Frau Sophia Haibl, his wife's sister, records; and he (Salieri) 'had too much policy' to allow his dislike to Mozart to attract attention. That this dislike really existed, that Salieri sought secretly to hinder his rival's advancement, was considered by Mozart's friends and by others in Vienna, as an established fact; and he sought to injure him, not only by disparaging criticisms in the proper quarter, but by many a little intrigue, of which unequivocal traces will hereafter meet us (i.e. in Jahn's volumes). Under these circumstances, it is clear, that Salieri and Strack were allies in the music-room of the Emperor, when it was for their interest to keep off foreign elements, which must necessarily have undermined their long confirmed influence, in case another direction should be given to the Emperor's taste. If, therefore, Joseph did animate Mozart with kind words, which gave him courage, the more so as 'great people do not like to say such things, because they must always be ready for a butcher's thrust' [an expression of Mozart's which I do not understand]—still he had to overcome obstacles in the surroundings of the Emperor, clearly more powerful than the favorable disposition of the monarch, which Mozart was ever re-awakening by new exhibitions of his talents. Moreover the economy of the Emperor came into the account, who could not make up his mind to add another salary to those of the various chapelmasters whom he already had in his employ."

The exact weight which should be granted to Sophia Haibl's words, written many years after Mozart's death, and when the idea that the young man had been the object of the bitter but concealed enmity of Salieri, had become general, is not easy to determine. Nor need it be attempted here.

But to one point attention must be called and that is this: It seems to have occurred to none who have had occasion to write on the relations between the two great composers, that Salieri may have been sincerely honest in his opinions of Mozart's music. Jahn says (III. 63, note): "I have heard from trustworthy witnesses in Vienna, that Salieri in his old age, when he thought himself in confidential circles, expressed with a passionate emphasis painful to his hearers, the most unjust judgments upon Mozart's compositions." Mr. Joseph Hüttenbrenner, has related the same thing, out of his own experience, to the present writer. But does that necessarily imply the personal enmity which is everywhere charged upon him? Abbé Stadler used to leave the quartet concerts in Vienna after the works of Mozart, Haydn, &c., were finished, and Beethoven's came up; but there was no personal enmity. Was Sarti's notorious attack upon Mozart's six quartets dedicated to Haydn the offspring of any other feeling than zeal for what he thought the only good music? Were the French dramatic "philosophers" actuated by any base motive, when they proved, to their own satisfaction, that Shakespeare could not write a good play? Haydn's musical painting in the "*Creation*" was a topic for Beethoven's jocose and sarcastic remarks. John Peter Salomon declared in 1813 that Beethoven's Fifth Symphony was rubbish; he was perfectly honest in his opinion, just as he was three years later when, in presence of the Philharmonic Society, he expressed his regret for having thus spoken, and pronounced

ed the work what the musical world now knows it to be.

Thirty years after the time of which we are now speaking, Anselm Hüttenbrenner, a very fine musician, brother of the Joseph H. mentioned above, he who supported the dying Beethoven's head, became the pupil of Salieri. His reminiscences of him may be read in the *Leipzig Musik Zeitung* of Nov. 30, 1825. A portion of this article is here introduced, because it is in part directly to the purpose, and in part indirectly, as showing how fixed the musical views and opinions in which he was educated remained in his mind.

"Through the recommendation of Count Moritz von Fries—an in all respects magnanimous promoter of the arts—I was received in the year 1815 as a pupil in composition by the imperial royal Chapelmaster Salieri. The first examination to which I was subjected consisted in this: that I must sing with him a rather difficult two-part Canon, then play a Sonata of Beethoven, which he placed before me, and finally extemporize. To the question what *clefs* I was most familiar with, I replied that all were reasonably in my power; upon which he began to speak of the barytone and half soprano clefs, my ignorance of which I had blushing to acknowledge. In his instructions in composition Salieri employed no text book. He gave no directions to his pupils what they should write; each had free choice according to his taste. What was placed before him for correction, he examined with severity. Consecutive fifths and octaves he simply pointed out and warned against; but a minor seventh accord in upward motion was a thorn in his eye; and so too were all progressions difficult for the singer and the so-called *relationes non harmonice*, the bad effect of which he made us feel very sensibly by vigorously striking them on the piano-forte. Most rigorous was he in the matter of modulation; he labored with all zeal against the constant and glaring changes of key, so common of late years, and likened certain modern composers to people who jump out of the window in order to get into the street. When vocal compositions were brought to him, he first read the words through with great attention; then he examined the music to see whether it was written in the spirit of the text; if this was not the case, whatever good and original passages it might possess, the work had no sort of value in his eyes. On such occasions his zeal would grow particularly ardent, and he would cite many passages out of the works of famous masters, who had fallen into this sort of mistake.

"In compositions for the church he would have the spirit of devotion and humility rule throughout; a pompous *Kyrie* or a jolly *Dona nobis* he hated. In opera (of which he himself composed fifty-two) the principal thing was to see what character was to sing this or that number. He complained of those composers, who have their squires sing in the same lofty style as their knights, and in whose music the mentor quavers and trills precisely like the pupil. He thought it also opposed to common sense to give a rich instrumental accompaniment to scenes of little passion; and needlessly to agonize the ear with barbarous accords (so he called them) at the best could only suit a chorus of demons. According to him the operatic composer should not be a miniature painter, and employ his strength in the careful working out of particular figures and in other

displays of contrapuntal skill. He demanded, for the sake of the effect, strokes large and bold, analogous to the dash of the scene painter:

"He held Gluck to be the greatest operatic composer; he alone, in his view, had best known how to express character in music, and to produce the grandest effects with few notes; while of late years the auditor, owing to the lavish use of them, remained unmoved by the mightiest masses of tones. Of Mozart he always spoke with marked respect, [*ausnehmender*—extraordinary—*Hochachtung*.] He, the Unsurpassable, came often to Salieri with the words: 'Dear papa, hand me some of the old scores out of the court library; I will look them through here by you,' and several times when thus employed he missed his dinner. One day I asked Salieri to show me the house in which Mozart died, upon which he took me into the *Rauhensteingasse* and pointed it out. It is, if my memory serves, distinguished by a picture of the Virgin.* Salieri visited him on the last day but one of his life and was one of the few who attended his funeral."

The "marked respect" with which Salieri always spoke of Mozart in the presence of Anselm Hüttenbrenner, as a man of highest genius, talent and musical learning, no doubt—is perfectly compatible with his more private explosions in relation to the operatic music of that master. Think how Salieri's canons of criticism were invaded by Mozart! And yet in his old age Salieri could hear no new opera, which had not the Mozart style for its basis, and which not unrequently sought success by an exaggeration of what in the old man's eyes were Mozart's worst faults, even to caricature. In his view the whole direction of *opera seria* was wrong and this tendency had been given it by Mozart's example. One can admire the greatness of "nutshell" Carlyle's genius, the extent of his acquirements, the profundity of his thoughts, and yet honestly detest his abominable use, or rather misuse of the "King's English"—as bad as Falstaff's misuse of the King's press—and despise his incapacity to perceive the truth in the cases of his heroes, or in cases where a people, and not a single individual, is heroic.

Let us for once forget all the prejudgments, which we have made when reading the lamentations of Holmes, and indeed of all Mozart literature, over the success of Salieri's personal enmity and the intrigues which sprang out of it, in crushing Mozart, and look at the matter from a simple common-sense point of view, leaving romance to Polkos and soft-hearted young women—to such as really suppose, that the heavens above, or the earth beneath, or the waters under the earth, can furnish, in the nineteenth century, a real original of the inane, namby-pamby Seraphiel of "Charles Auchester."

Mozart's friends claim—and justly too, as the future proved—that, when he, the young man of twenty-five, settled in Vienna, he needed but the opportunity, and he would utterly cast all others composers in Vienna into the shade; would prove indisputably the overwhelming superiority of his powers; and place himself on a height beyond rivalry. Suppose Salieri perceived this—he the Imperial Royal Chapelmaster—still a young man also, and with a

* A new house called the 'Mozarthof,' occupies the spot now, the front ornamented with busts of several composers, and within a colossal bust of Mozart.

long career before him—he who certainly stood first as Italian operatic composer, who enjoyed the special favor of the Emperor and the Vienna public—whose works were known throughout Europe—save possibly in England—can you blame him for not at once saying: "Here, Mozart take my sceptre—true, you have not yet written any grand opera except the *Idomeneo*, but I see you are a far greater genius than I am, and as you are supreme at the piano-forte and instrumental composition, so make your crown triple, by adding that of Italian *opéra* to it."

The idea becomes thus an absurdity.

Upon the whole, the charges against Salieri—in part disproved by incorrigible and unbending dates—if not resulting in the verdict "not guilty," may at least be dismissed with the Scotch verdict "not proven." I ask for Salieri only justice—nothing more.

The "*Wiener Theaterkalender*" for 1787 contains a list of all the performances in the Imp. Roy. Court Theatre from Oct. 1, 1785 to Sept. 31, 1786. The theatre was open 318 evenings, 157 of which were for opera, a single work, with but very few exceptions, comprising an evening's performance. For some nine months of the year opera as a rule occupied three evenings in the week; but through July and half of August opera alone was given. Salieri's *Grotto di Trofonio*—first performance Oct. 12, 1785—had seven representations during the first four months, three during the next five, and during the entire theatrical year 17. During this year his "*Fiera di Venezia*" was given five times, and his *Scuola de' Gelosi* twice. Mozart's *Figaro*—first performance, May 1—had six representations during the first four months, in September, October and November, one each, when it was dropped, until revived under Salieri in 1789. His "Abduction from the Seraglio" was also given May 10 and July 21.

Paisiello was perhaps the most popular composer that year; his "*King Theodor*" was given eleven times, his "*Barber of Seville*" ten, and at least seven evenings were occupied by other works from his pen. The new operas of that theatrical year were eleven in number, in a period of ten and a half months of actual performances. One of these was the celebrated "Doctor and Apothecary" of Dittersdorf, broadly farcical, at which the theatre shook with laughing, Joseph setting the example, and which had nine representations from 11 July to Aug. 6. Another was Cimarosa's "*La Villanella rapita*," performed eight times from Nov. 25, 1785 to Feb. 17, '86, while his "*L'Italiana in Londra*," revived May 17, '86, had six representations before the close of September. The remaining 73 evenings were divided among some eighteen operas, old and new, which had from one to eight performances, and which were without exception of the buffo order. This review of the year certainly gives little encouragement to the idea, that after the ninth performance of *Figaro* in November, 1786, it was banished from the stage through cabal and intrigue—certainly not through an intrigue led by, or for the advantage of, the absent Salieri. Except the "*Grotto of Trophonius*," a work which had a very remarkable success, and was performed 17 times in eleven months, there was no opera but the "Doctor and Apothecary" which ran as many times in that year as Mozart's "*Figaro*" from May to November.

(To be Continued.)

Musical Culture and Tendencies in Leipzig.

THE CONSERVATORIUM.—SEVENTIETH BIRTHDAY OF
PROF. MOSCHELES.

The following forms the principal portion of the Leipzig Correspondence (for June 4) of the London Orchestra. The writer is clearly an Englishman.

The "Public Examinations" of the pupils of the Leipzig Conservatorium (writes our correspondent), which have been held during the last few weeks, suggest the question, what has that institution done for the progress of art? I do not propose to enter into a detailed criticism of the performances of the pupils, for it is not a public examination alone, where the pieces are specially prepared for the occasion, which can test the value of the teaching. Suffice it to say, that two of our countryfolk were among the best players—Miss Georgiana Weil (a niece of Mr. Macfarren) in Mendelssohn's D minor concerto, and Mr. Horton C. Allison in the same composer's G minor concerto. The performances included pianoforte, violin, and violoncello solo and ensemble playing; solo and choral singing; organ-playing; and compositions of orchestra, chamber, and vocal music. The bias of the pupils to the modern school was strongly marked. The piano compositions selected were confined to those of Weber, Moscheles, Mendelssohn, Schumann, and Chopin; the violin to Spohr, De Beriot, Mendelssohn, and David. Either the masters seem to exert too little influence upon their pupils in directing their choice, or the pupils are too self-willed to obey. Seductive enough is the Romantic school, but its followers require to be strengthened by the more invigorating productions of the classical age. I am not denying the many and great merits of the Romantics, but a too exclusive bias in their direction brings with it enervation and vagueness, just as exclusive classicism tends to dryness and retrogression. To judge from the character of the majority of the pupil's compositions, it might be supposed that the masters of the Conservatorium belonged to the Zukunft party, or, as it prefers to be called, the "New German School." But the names of Reinecke, Hauptmann, and Richter are a sufficient guarantee that this is not the case. These professors must, however, have felt very much like a hen which has hatched a brood of ducks. I believe several of the compositions were rather considerably "tamed" before they were submitted to the public, but much was still left which ought not to have been stamped with the seal of the Conservatorium. Perhaps there is something in the air which seizes upon the present generation, just as our fathers went through a course of Byronism; but as the latter settled down into most respectable fathers of families, so there is still hope that when our young friends have sown their musical oats, the extravagance and the impatience of law under which they now suffer (and make others suffer) will give way to sounder views, and that the present fermentation will end in wine, new, perhaps in taste, but sound in body. A pianoforte fugue, by Herr Radecki, of Riga, and a "dance" from "Music to the Winter's Tale," by Herr Flitner, of Dachwig, must be excepted from the general censure. Earnestness and effort on the part of the other young composers cannot be denied, however much opinions as to their taste may differ. It is unfortunate that the Professor of the Aesthetics and History of Music belongs to the new school; so far as I am aware, its only representative in the Conservatorium. This chair, which of all others has so much influence for good or evil, ought to be otherwise filled, if the Directors had moral courage enough to do justice to themselves and to their pupils.

The cursus of theoretical construction, as conducted by Dr. Hauptmann, Herr Richter, and Dr. Pappe, is admirable and thorough. That happy medium is inculcated which is equally removed from the anxious timidity of the old school, and from the lawless audacity of the new. The piano was well represented. The system introduced by Herr Plaidy, the principal master for the technicalities of the instrument, gives a certainty and command that remove all apprehension of slips and stumbles. There may, perhaps, be some danger of the touch becoming hard, and the style mechanical, but the safeguard against this is musical feeling, without which no technical skill will make a player. All that relates to the style of playing, and the true conception of music of the classical school, is taught by Professor Moscheles as few others could teach it. But the professor has himself repeatedly said he does not pretend to teach the more modern music of Chopin and Schumann and the Romantics, with which he has less sympathy. This music must be taught, and it were much to be wished that a master should be appointed who could do it justice. At present, as is generally the case among young people, the *virtuoso* element is

unduly esteemed by the pupils; brilliancy of execution being looked upon as the end, instead of the means.

The organ has not that consideration bestowed upon it which its importance deserves. There may be many reasons for this. There is but little demand and less employment for first-class organists in Germany. In the church services the organ is only required to accompany the chorales; if any more elaborate music be performed, an orchestra is employed. For a long time there has been a prejudice against using the organ in combination with the orchestra in oratorios, &c., which is but now beginning to die away. These are general unfavorable influences, but there are others peculiar to the Leipzig Conservatorium. The instrument upon which the pupils have to practise is the most miserable imaginable; asthmatic and rickety, ivories worn away from the keys, some of the stops slow in speaking, he must indeed be a devoted lover of the organ who can find anything but disgust in his hour's practice. Add to this, that the organ is in a church, and that the Leipzig authorities seem to think frigid mortification (by deputy) is meritorious, and therefore the churches are not heated, and some idea can be formed of the pleasantness of a sojourn in such a locality during a German winter, when the thermometer is often for days together down to zero, and even lower. Under such circumstances nothing more than tolerable mechanical correctness can be expected from the pupils; and that some attained more than this speaks highly for their perseverance under difficulties. As for any idea of the charms of light and shade, and of the expression of which organ playing is capable, from a judicious combination and variation of stops, no one seems now to have it. This, and the use of the swell (in the few instances where this mechanism exists), are looked down upon as sentimental frivolities. Schneider was of a different opinion, but he is dead. Another very necessary branch also seems to be too much neglected, viz., instruction in playing from a figured bass, and in accompaniment. Of the other branches of instruction, and of the general educational influence of the Leipzig musical life, I must speak in my next.

The Conservatorium Soirée in honor of Professor Moscheles' seventieth birthday passed off brilliantly. The railings of the orchestra and the Professor's chair were decorated with spring garlands. The music was entirely selected from the Master's compositions. The first piece, *Grand Septuor* in D, Op. 88, for piano, violin, tenor, clarinet, horn, violoncello and contrabass, was played by the Herren Kapellmeister Reinecke, Concertmeister David, F. Hermann, B. Landgraf, A. Luidner, L. Lübeck, and O. Bachaus, and was most warmly received; it deserves to be better known. The other pieces ("*Les Contrastes*," for two pianos, eight hands, Op. 115, and *Concerto Fantastique*, Op. 96, as well as some vocal compositions) were entrusted to pupils, who seemed delighted thus to show their respect to their master. A choral song, "*Dies ist der Tag des Herrn*," from Op. 117, was sung really well—a most rare event in the Conservatorium. When the performance was over, the Professor ascended the orchestra, and with perceptible emotion spoke to the following effect:—"First of all I must express my gratitude to the Almighty, who has preserved me to this day in such complete health and strength; and then I must thank the Directors, my colleagues, and the pupils, for the affection they have shown me to-day. As long as my mental and physical energy are preserved, (and, thank God, they are as strong as ever), I hope to devote them to the well-being of the Conservatorium, and to the progress of art; and when the time comes that they begin to wane, be as lenient to me I pray you, as you are affectionate now." It was evident that these simple words came from the heart, and when they were spoken, "*hoch!*" after "*hoch!*" was shouted, and among them some English "*hurrahs!*" were audible.

LEIPZIG, 13th June, 1864.

Last week I wrote to you about the theoretical, piano, and organ teaching in the Leipzig Conservatorium. I now come to the violin, of which Herr Concertmeister David is the principal professor. It would be difficult to find another who combines in himself in so high a degree all the essentials of a consummate teacher; of this his "*Violin School*," recently published by Breitkopf and Härtel, is a convincing proof. He understands how to excite the emulation of the most indolent pupils, and is himself so thorough a musician that there is no danger of one-sidedness in his tuition. It is not his fault if any of his pupils turn out mere *virtuosi*. Herr David is ably supported by the Herren Concertmeister Raimund Dreyschock, Röntgen, and Hermann; the last named gentleman devotes himself especially to the tenor. The teaching of the violoncello is in the

hands of Herr Lübeck, who, although not quite equal to his immediate predecessors, the Herren Grützmacher and Davidoff, is a performer of no ordinary ability, but is, perhaps, a little too much inclined to overvalue execution; a longer residence in Leipzig will give him the best chance of correcting this bias. Wind instruments form no part of the regular cursus of instruction; they can be taught for an extra fee, but, so far as I am aware, no pupil has availed himself of the opportunity. This is much to be regretted, for it is just this branch of the orchestra which so needs to be filled by persons of musical, as distinguished from mere technical, education. It would also be a great advantage to the Conservatorium had it a small orchestra of its own at its disposal. Composers would thus have an opportunity of learning practically some of those secrets of instrumentation which theoretical instruction alone will never impart. The "ensemble" and "orchestra" lessons are very valuable to those who attend them in a right spirit. It is a pity that the great number of the pupils makes it difficult for them to avail themselves more frequently of the opportunity of taking part in the ensemble playing under a master's direction; it takes the "selfishness" out of those who like to shine alone, without thinking of their play-fellows, or of the musical effect. In the "orchestra" lessons, a symphony, overture, or other orchestral piece is played. The stringed quartet is fully represented. The "wind" and contrabass are played from the score on the piano; this affords excellent practice. The pupils have also the opportunity of familiarizing themselves with the use of the bâton. Another excellent arrangement is the *Abendunterhaltung*, held every Friday, at which chamber compositions, concertos, vocal and instrumental solos, are performed by the pupils, in the presence of their masters and fellow-scholars, and of a few persons who are favored with permission to attend. It is very interesting to watch the progress of the various pupils, who thus become acquainted with works which are unsuitable for a larger and more mixed audience, and who also gain confidence against the time when they must make a more public appearance.

Singing, as well solo as choral, is, and I am told has always been, the weak point of the Conservatorium. During a period of some years I have not heard a single pupil who had the least idea of the proper formation, command or use of the voice; unless, indeed, one or two be excepted who had already mastered the elements of the vocal school before they came to Leipzig. The Professor of singing complains of want of support from the Direction; the latter of want of energy on the part of the Professor. Where the fault is, I cannot say—I simply record the lamentable fact. The choral singing is most slovenly. The pupils seem to think it beneath them to attend the chorus classes; a stricter discipline on this point is much to be desired; the advantage is manifold: it renders the ear more certain, often a weak point with pianists; it teaches composers what the voice can and cannot do; and it educates the taste in a high degree. The apathy with which the "mixed chorus" is regarded is one of the many evil results of the *Männergesang* movement—a movement which cannot be too severely reprobated by every one who is concerned for the welfare of the art of music.

But high as is the character of the instruction in the Conservatorium (excepting in singing) it is not that which gives musical education here its special value. First-rate masters may be found in London in abundance. It is the musical atmosphere which works so invigoratingly; for to those who have ears to hear, what is learned beyond the walls of the Conservatorium is of as much, if not greater, importance as what is learned within them. The Gewandhaus (in whose orchestra the more advanced pupils are allowed to play) and other concerts, the Church, the various musical societies, the opera, spread before the hearer a mass of music of which you can have no idea in London, where year after year the same compositions are repeated *ad nauseam*. And what concert societies in London could afford to open their doors gratuitously to musical students? How many students could afford to pay London prices for admission to operas and concerts? And when a gentleman has acquired a general musical education, what career is at present open to him in England unless he have devoted himself to composition (and then he must have private means) or to the piano, or organ, or unless he be a brilliant solo player? I do not wish to be misunderstood by the word *gentleman*; I do not limit it to one of so-called gentle birth; I mean by it any man who has educated his mind, and who by his good conduct and good manners has a right to admission into respectable society. Are there four regular orchestras in the whole of Her Majesty's dominions in which such a gentleman would feel he could play without losing caste? How different is it in

Germany! Here, there are at least ten first-class orchestras to which it is an honor for any one to belong. Then of those of the second class, membership in which is looked upon as thoroughly respectable, I cannot undertake to give the numbers. Every little capital and court has one—(one of the few still existing benefits of the multitudes of petty states.) Indeed, if you take a German Gazetteer, and mark off each town of 20,000 inhabitants, (excluding the easternmost border district), you have a catalogue of permanent, respectable orchestras. Nor are the smaller towns without music; almost every market town has its "town-band," and although the execution may not be up to Gewandhaus mark, the repertoire they perform is almost always good. Many a man is there, too, who will attach himself for a very small salary to an orchestra simply for the sake of being able "to make good music." Small and unfortunate indeed must be the town or even the village, which cannot get up a string quartet, to which a piano can in most cases be added.

Johannes Brahms.

To the Editor of the London Musical World.

SIR,—Of all the young composers of Germany, there is, probably, not one about whom a greater diversity of opinion exists than about Johannes Brahms. Your contemporary, the *Niederrheinische Musik-Zeitung*, published lately a very interesting article concerning him. From it we learn that Brahms is the son of a musician at Hamburg, and a pupil of Edouard Marxsen. He was, in the autumn of 1853, when nineteen years old, introduced by Robert Schumann to the musical world in an unusually brilliant fashion. The *Neue Zeitschrift für Musik*, in its number of the 28th October, 1853, contains the following article, headed "New Paths," from the pen of the above composer: "Years have elapsed—nearly as many as I devoted to the earlier editing of this paper, namely ten—without my having once been heard on this ground, so rich in reminiscences. Frequently, though I was actively and laboriously engaged in the task of production, I felt a wish to speak; many new and talented men had appeared; a new strength seemed to be manifested in music, as is proved by numerous high-soaring artists very recently, though their productions are known perhaps only to a somewhat narrow circle. I here allude to Joseph Joachim, Ernst Naumann, Ludwig Normann, Woldemar Bargiel, Theodor Kirchner, Julius Schäffer, and Albert Dietrich, together with C. F. Wilsing, the profound composer, who has devoted himself to sacred music, and whom I must not forget. Niels W. Gade, C. F. Mangold, Robert Franz, and St. Heller, also, must be mentioned as their valiantly advancing precursors. Following with the greatest interest the paths pursued by these elected ones, I thought that, after such a state of things, there would and must suddenly appear one destined to give expression in an ideal manner to the deepest feelings of the age; one who would present us with the qualities of a master, not developed gradually, but like Minerva, springing completely armed from the head of Jupiter. He has now come: a youth, at whose cradle graces and heroes kept guard. His name is Johannes Brahms; he came from Hamburg, where he created in dark stillness, after being educated, by an admirable and enthusiastic teacher, in the most difficult laws of his art. He had, too, been recommended to me a short time previously by an honored and well-known master. Even in his outward appearance he showed all those signs which announce to us: this is one of the elect. Sitting at the piano he began to disclose wonderful regions. We were attracted within circles more and more magical. To this must be added a genial power of execution changing the piano into an orchestra of sorrowfully sounding and loudly jubilant voices. There were sonnets, or rather veiled symphonies—songs, the poetry of which would be understood without words, though a deep and songful melody pervades them all—detached pianoforte pieces, partly of a demoniacal nature, most graceful in their form, then sonatas for the violin and pianoforte, quartets for stringed instruments—and all so different from one another that each one appeared to flow from a separate source. Then again he seemed, like some onward foaming flood, to unite them all as though in a waterfall, bearing on the surface of its waves, as they dashed down below, the peaceful rainbow, and surrounded on the bank by butterflies and nightingales' voices. When he sinks his magic wand to where the powers of the masses in the orchestra and chorus lend him their strength, we shall find still more wonderful glances into the secrets of the spirit-world in store for us. May the highest genius strengthen him, as there is a prospect that it will, since there dwells within him another kind of genius, that, namely, of modesty."

His associates greet him on his first passage through the world, where, perhaps, wounds, but, also, laurels and palms await him; we welcome him as a strong champion. At every period there exists a secret league of kindred spirits. Link yourselves together in a closer circle, ye that belong to each other, so that the truth of art may shine more and more brightly, spreading everywhere joy and blessings."

This introduction, says the *Niederrheinische*, was as dangerous as it was brilliant. Schumann's disciples felt inclined to greet with shouts of joy one thus recommended, while the master's adversaries were ready to cry the whole thing down as a humbug. Schumann could do no more for his protégé than induce the firms of Breitkopf and Senff to print the young man's first compositions; his mind was shortly afterwards enveloped in the night of madness. Brahms, therefore, entered alone on his way, and at first received, after playing publicly on the 17th December, 1853, in Leipzig, almost more wounds than laurels. Attacks and haughtily unfavorable opinions were more frequent than acknowledgments of his talent and encouragement; the composer, like the pianist, was sharply criticized, and his career did not answer Schumann's predictions. It was slower and more thorny than the patrons of the clever young man imagined. The damage inflicted by imprudence, in a moment, had to be made good in a long course of years; that which Brahms could not achieve in his first attack, he had to attain by gradual exertion and labor.

Compositions by Brahms appeared in nine parts, at short intervals, after Schumann's recommendation. There were three Pianoforte Sonatas, three books of Songs, a Pianoforte Trio, and a Scherzo and Variations for the same instrument. Opinion, at first obscured by party-zeal, has probably now settled down into the conviction that the Sonatas, of which that in F minor is the most important, are the work of a clever composer, possessing a lively imagination, but who, in the zealous exuberance of youth, is not yet acquainted with the laws of style and form-beauty, which he saucily and wilfully oversteps. His most successful efforts were the Songs, which remind one of Schubert and Schumann, some of which—especially those set to Eichendorff's words—are genuinely poetical. They contain, as do also the songs subsequently published, the qualities which are peculiarly characteristic of Brahms, gentle, fervent, dreamy romanticism and refined poetic feeling. A very good notion of his kind of disposition is afforded also by the Variations on a theme of Schumann's (Op. 9). It has somewhere been correctly observed that Brahms is not a Schumannite, but can only be said to possess a disposition related to that of Schumann, which began by roaring and foam, and must now grow clear.

After his first efforts had not quite come up to the expectations excited, he devoted himself, in Hanover, Düsseldorf, and Hamburg, to serious study, making now and then professional tours. During these he appeared in the capacity of a pianist, and, besides his own productions, played more especially works of Bach, Beethoven and Schumann. But here again he had to contend with fresh difficulties; his playing and taste gave signs of an intellectual disposition; the masses, however, wanted strong impressions, and treated him somewhat coldly. Like his creative faculty, his piano-forte playing appears to have subsequently gained in depth. It is now praised for being soft and delicate, without wanting strength where strength is requisite; it clings with intellectual and warm feeling to the composition performed, and, with artistic dignity, holds itself aloof from all virtuoso-like tinsel.

Since the end of the autumn of 1862, Brahms has resided in Vienna, where, a few months ago, he was appointed, on Stegmayr's death, chorusmaster of the Sing-Akademie. For the last few years (about four), he has energetically devoted himself to two of the most important departments of his art—namely, chamber music and orchestral composition; thus proving that it is his ambition to shine in the highest class of composition. He has written a Serenade for grand orchestra, in D major (Op. 11), and another for a small orchestra, viols, basses and wind (Op. 16); for chorus, "Marienlieder," Songs with harps and horns, a Funeral Song, and an "Ave Maria!" Among his recent pianoforte productions, some Variations on a theme by Handel are distinguished by rich, smooth, and artistic work.

Some critics are disposed to expect from him something great in the way of chamber music. Two Quartets for pianoforte, violin, viol, and violoncello (G minor and A major, Op. 25 and 26), as well as the Sestet, published somewhat previously, for two violins, two viols, and two violoncellos, are mentioned as those of his compositions which are best worked out. A Viennese critic says of Brahms: "Artistic worth, and deep, though at the same time

unpretentious, earnestness, such are the qualities which cause him to tower above the ordinary standard. For him is art still a sacred mission: may it ever remain so!"

The compositions of Brahms already published (according to the *Niederrheinische Musik-Zeitung*) are:

Op. 1. Sonata for Pianoforte (C). 2. Sonata for Pianoforte (F sharp minor). 3. Songs. 4. Scherzo for Piano (E flat minor). 5. Sonata (F minor). 6 and 7. Songs. 8. Trio. 9. Variations for Pianoforte on a Theme by Schumann. 10. Ballads. 11. Serenade for grand orchestra. 12. "Ave Maria," for female chorus. 13. Funeral Song for mixed chorus. 14. Songs. 15. Concerto for Piano. 16. Serenade for small orchestra. 17. Songs for female chorus, with a harp and horns. 18. Sestet for stringed instruments. 19. Songs. 20. Duets. 21. Variations for Pianoforte. 22. "Marienlieder" for chorus. 23. Four-handed Variations for Piano. 24. Variations and Fugue for Pianoforte after Handel. 25 and 26. Pianoforte Quartets (G minor and A major.)

Music Abroad.

Germany.

LEIPZIG. A recent number of the *Signale* sums up the performances for the past season of the famous subscription concerts at the Gewandhaus—of which there are given twenty every year. As we have just been making the same sort of summary of our orchestral doings here in Boston, it may be interesting to compare our humbler opportunities with those of the famous seat of Mendelssohn's immediate influence. We translate as follows.

"In the past season of Gewandhaus concerts, including those for the benefit of the Orchestra-pension fund, the following works were brought to hearing:

"a) Symphonies: Seven by Beethoven (Nos. 2, 3, 4, 5, 7, 8 and 9). Two by Haydn (D and B flat). Two by Mendelssohn (A major and A minor). Two by Schumann (B flat major and D minor). Two by Schubert (C major, and another in C orchestrated by Joachim from his Duo, op. 140). One each by C. P. E. Bach (D major), Gade (D), Jadessohn (A), Reinecke (A), Spohr (C minor), Volkmann (D minor).

"b) Overtures: Three by Beethoven (*Leonore* No. 3, *Fidelio* and Op. 124). Three by Cherubini (*Anacreon*, *Les Abencerrages*, and *Medea*). Two by Weber (*Euryanthe* and *Oberon*). Two by Schumann (*Genoveva* and *Manfred*). Two by Mendelssohn (*Hebrides*, and *Meeresstille*, &c.). One each by Gluck (*Iphigenie*), Méhul (*La Chasse du jeune Henri*), Riétz (A major), Reinecke (*Dame Kobold*), Wagner (*Lohengrin*), Burgmüller (*Dionys*).

"c) Other forms of orchestral composition: Concerto for string instruments (G major) by J. S. Bach. Suite (No. 2) by F. Lachner. Overture, Scherzo and Finale by Schumann. *Notturmo* for brass and Janissary music, by Spohr.

"d) Larger works. Music to *Egmont*, by Beethoven. *Kampf und Sieg* (Battle and Victory), by Weber. *Lorelei*, by Hiller. Cantata "*Freue dich, erlöste Schaar*," by Bach. "Ode to St. Cecilia," by Handel. "New Year's Song," by Schumann. Psalm, by Bargiel.

"e) Smaller chorus pieces: "The Tempest," by Haydn. "Die Nixe," by Rubinstein. "Song of Heloise and nuns at the grave of Abelard," by Hiller. "Zigeunerleben" (Gipsy life), by Schumann.

"f) Airs: Four by Mozart. Four by Handel. Two by Haydn. One each by Lulli, Gluck, Weber, Rossi, Benedict, Auber, Boieldieu, Beethoven, Spohr, Rossini, Bellini, Mendelssohn, Meyerbeer, Graun.

"g) Instrumental solo pieces: for Piano, for Violin, for Violoncello, for Flute, for Harp, some with, some without accompaniment, by Bach, Beethoven, Mozart, Mendelssohn, Chopin, Schumann, Weber, Ernst, Viotti, Viouxtemps, Tartini, Molique, Lübeck, Servais, Brassin, Parish-Alvars, Paganini, Demersseman and Reinecke.

"As Instrumental Solo-ists there have appeared Piano-forte: Frau von Bronsart, Frau Dr. Clara Schumann, Fräulein A. von Weisz, Fräulein Böhme, and Messrs. Brassin, and Capellmeisters Reinecke and Treiber.—Violin: Herren Concertmeisters David and Dreyschock, Heermann, Auer, Wilhelm, Lauterbach and Joachim.—Violoncello: Herr Lübeck.—Flute: M. de Broje.—Harp: Frl. Heermann.

"The following appeared as solo-vocalists: Frau Flinsch (*née* Orvil), Mme. Viardot-Garcia, Frau von Milde, and Milles. Parepa, Decker, Orgeni, Metz-dorff, Klein, Bettelheim, Lessiak and Narz; and Herren Wiedemann, Weckwitz, Stockhausen, Dr. Gunz, Rudolph, Schild and Sabbath.

"The composers were represented as follows: Beethoven 15 times; Schumann 10 times; Mozart 8 times; Mendelssohn 7 times; Spohr 6 times; Haydn, Weber, Handel and Bach, each 5 times; Chopin and Schubert each 4 times; Cherubini, Brassin and Reinecke, each 3 times; Hiller, Viex-temp and Gluck, each twice; and the following once each, viz: C. P. E. Bach, Viotti, Benedict, Lübeck, Auber, Servais, Catel, Parish-Alvars, Volk-mann, Jadasohn, Boieldieu, Paganini, Wüllner, Bargiel, Gade, Molique, Lachner, Raff, Rossini, Rietz, Mehul, Joachim, Bellini, Ernst, R. Kreutzer, Meyer-beer, Lauterbach, Norbert Burgmüller, Lulli, Wagner, Tartini, Rubinstein, Demersseman, Graun and Rossi.

"Twenty-four of the above-named works were new to the Gewandhaus public."

AIX-LA-CHAPELLE.—The 41st Niederrheinisch Musical Festival at Aix-la-Chapelle, at Whitsuntide, seems to have been a great success. Dr. Rietz, of Dresden, conducted, and Herr Pfand, of Leipzig, presided at the drums. With such consummate masters at each end, the orchestra could not fail to go well. Lachner's second suite was warmly applauded, as it well deserved. Handel's *Belshazzar*, Bach's *Magnificat*, Mendelssohn's *Psalm CXIV.*, extracts from Gluck's "*Iphigenia*," and Beethoven's Ninth Symphony, formed the other great pieces. Joachim was solo violin, and of course carried away his hearers. Frau Dustmann and Dr. Gunz shared the vocal honors. The choral singing was much praised. The chorus and band, some 580 strong, were reinforced from Holland and Belgium. I wonder whether Charlemagne, if he were to walk out of his grave in the Dom, would again say that "the German instrumentalists were superb, but that their singers were harsh and coarse." On the Rhine I believe it is better, but in North Germany the verdict still applies.—*Orchestra.*

BERLIN.—Meyerbeer's funeral must have been a more impressive, if not a more pompous, spectacle here than that which accompanied the departure of his remains from Paris. The *Musical World* (London) furnishes a description, chiefly from a Berlin paper.

The body arrived here on Saturday, the 7th May, about eight o'clock in the morning. It was received by a small number of relatives and intimate friends, and conveyed to Meyerbeer's former residence, No. 6, Pariser Platz. The burial took place on Monday at twelve o'clock. A large number of the most distinguished and eminent individuals in Berlin assembled at an early hour in the house of mourning, while a countless multitude stationed themselves in the square outside.

In the middle of a large room hung round with black, and lighted by innumerable wax tapers, the coffin reposed upon a catafalco encircled with plants of every description. It was decorated, moreover, with wreaths and flowers presented by Her Majesty the Queen of Prussia, and the Princesses of the Royal Family. At the foot was a laurel wreath on a white cushion, a tribute from the members of the Royal Orchestra at Dresden.

At twelve o'clock, Dr. Joël, the Rabbi of Breslau, made his appearance. The relatives of the deceased Master stood around the coffin, the three daughters and the son-in-law on one side; the two nephews and the remaining branches of the family upon the other. The funeral ceremony commenced with a chorus originally written by Meyerbeer for male and female voices, but now arranged by Herr Radecke as a four-part chorus for male voices alone. Dr. Joël then addressed the assembly.

The speech produced a profound impression. A short song or hymn brought the ceremony to a termination. The coffin was carried down stairs, and the procession formed in the following order: first came Herr Wiegprecht, Bandmaster-general of the Prussian armies, with the Bandmasters at the head of all the artillery and cavalry bands in Berlin. The Bandmasters had crape-covered *bâtons*, and the musicians crape-covered instruments. In the absence of Herr von Hülsen, Intendant-General of the Theatres Royal, who was unavoidably prevented, by his official duties, from being in Berlin on the day of the funeral, Herr Taubert, one of the *Capellmeisters* of the Royal Orchestra, followed with the laurel wreath upon a cushion. Then came Herr Heuser, chancery-councillor ("*Kanzleirath*"); Herr Düringer; Herr Dorn, *Capellmeister*; Herr Radecke, musical-director; and Herr Ries, the well-known leader, with Meyerbeer's orders. The hearse was decorated with palms, while the twelve youngest members of the Royal Orchestra, bearing palm-branches in their hands, walked beside it. Immediately behind it came the mourners: the Baron von Korf; Herren Georges and Jules Meyerbeer, followed by the members of the Royal Orchestra; the Deputations from the theatres; the managers of the theatres not supported by the State, as well as of theatres in the Prussian provinces, and other countries of Germany. Among them was M. Emile Perrin, manager of the Grand Opera in Paris. Then came a deputation from the Ton-künstlerverein, and a great number of the friends and admirers of the deceased, who entertain a no less profound respect for his talent, though they may not be publicly known as members of the aristocratic or the professional world. The procession was closed by a long string of carriages, at the head of which were the state-carriages of the King, the Queen, and all the members of the Royal Family. The bands were divided into two parties, performing, in turn, Beethoven's Funeral March, from the A flat major sonata: Herr Wiegprecht's "*Trauerparade*," and a chorale. The procession moved along, accompanied by a countless multitude, under the Linden—the Boulevards of Berlin, as they may be called. Just before it reached the Operahouse, an immense black flag was displayed from the roof of that edifice, and, at the same moment, the male chorus-singers belonging to the establishment, and stationed under the portico, commenced singing the chorale "*Was Gott thut, das ist wohlgethan*!" ("That which the Lord does is well done!") I was stationed close to the Operahouse at this part of the proceedings, and can assure you that the effect produced by the solemn strains of the chorale, wafted on the warm, joyous air of spring, from the theatre for which Meyerbeer had done so much, was one which will not easily be forgotten by any person present on the occasion. It was one of those moments which make their mark in a man's life. As the procession passed, the singers joined it, and accompanied it by the way of the Kastanienwald, the Friedrichsbrücke, the New Promenade, the Rosenthaler Strasse, and the Schönhauser Strasse to the Jewish cemetery before the Schönhauser Gate. The entrance to the cemetery was hung with black, as was also the small chapel into which the body was borne. The chorus singers of the Opera sang B. A. Weber's "*Rasch tritt der Tod den Menschen an*." Dr. Joël offered up a prayer, and the coffin was lowered into the family vault, and laid beside the coffin of Meyerbeer's mother, who had been buried there several years previously.

The famous tenor of Hanover, Niemann, has been singing in Berlin. One of the correspondents says of him:

Ten years ago Albert Niemann, Royal Hanoverian Chamber-singer, otherwise and presently successful tenor at the Court opera of Berlin, began his career at the same point on which he now stands. About ten years ago he sang in "*Norma*." There, however, the resemblance between the Niemann of 1854 and 1864 ends; for in an artistic sense there is no similarity at all. At that time his voice was harsh and unbending, and his dramatic ability at zero; at this time he has achieved one of the most decided successes of late years. The tenorial blossom of little promise developed in Stettin into rich fruit, and Hanover engaged Niemann for a spell. At the Hanoverian Court he made rapid progress, and now he stands proudly in Berlin, and "looks across the roaring and the wreaths," while the curtain falls on "*Tannhäuser*" and "*Cortez*." As these two rôles have shown us the star in his capacity as a dramatic singer, as true heroic tenor, his next part—that of *Joseph* in Mehul's opera—will declare how far Herr Niemann can please as lyrical singer, in those passages where strong effects are wanting, and whether he can handle the equable, broad cantilena with equal ability as the recitative.

Dwight's Journal of Music.

BOSTON, JULY 9, 1864.

Review of the Season in Boston.

We have already shown what good things we have had in the way of Orchestral music and of Oratorios, Cantatas and the like. Look now at the concerts of

III. CHAMBER MUSIC. Our opportunities in this kind have been due entirely to two sets of artists. The Mendelssohn Quintette Club (their fifteenth season), in five concerts, not quite so many as usual, have furnished all the quartet and quintet playing we have had; while both their concerts and those of Messrs. Kreissmann, Leonhard and Eichberg, four in number, have been rich, particularly the latter, with Trios, Sonatas, and choice song selections. Mr. Dresel's piano-forte feasts, of Beethoven, Chopin, Schumann, Bach, &c., have been sadly missed; nor have there been any piano concerts, that we can remember, except those of Gottschalk, which do not come under the head of either classical or chamber music. The works performed, as nearly as we can recollect them, have been these:

a) **QUINTETS** (strings): Mozart, No. 1, in C minor.—Spohr, op. 69.—Onslow, in C, No. 19.—Gade, in E minor, op. 8.

b) **QUARTETS** (strings): Beethoven, in F, op. 59, No. 1; in E flat, No. 12.—Schubert, in D minor (variations).—Mendelssohn, in E minor, op. 44; in B minor (with piano, Mr. Lang).—Schumann, in F, op. 41, No. 1.—A much shorter list than usual.

c) **TRIOS** (piano, violin and 'cello): Beethoven, op. 11, with variations on an Italian air, (Leonhard, Eichberg and Mollenhauer).—Schubert, in E flat, op. 100 (Leonhard, Eichberg and Fries); in B flat, op. 99 (Leonhard, Eichberg and Mollenhauer).—Schumann, in F, op. 80 (Mr. Daum and M. Quintette Club).—Also Mozart, for piano, clarinet and viola (Daum, Ryan and —).

d) **SONATAS**: Beethoven, in G, op. 30, piano and violin (Leonhard and Eichberg); in G, op. 96 (the same); op. 30, No. 1 (the same); in A, op. 69, piano and 'cello (J. C. D. Parker and W. Fries).—Mendelssohn, in B flat, piano and 'cello, (Carl Mayer and Fries).—Dussek, "*Retour à Paris*," piano, (Parker).—Schumann, piano and violin, op. 105, (Leonhard and Eichberg); op. 121, (the same).—Corelli, violin, No. 6 in A, op. 5 (Eichberg).—Tartini, *Siciliano* from No. 7 (Eichberg).

e) **MISCELLANEOUS.** Beethoven; parts of Septet (M. Quintet Cl.); Romanza in F, violin (Eichberg).—Bach: *Siciliano* in G minor, violin and piano, (Eichberg and Leonhard); *Chaconne* (Eichberg).—Schumann: *Novelette*, piano, (Leonhard).—Chopin: *Nocturne*, op. 62, No. 1, (Do.); *Scherzo*, C sharp minor, op. 39 (Do.).—Molique: *Fandango*, violin (Schultze).—Henselt: *Liebestied*, piano, (Daum).—Mendelssohn: *Lieder ohne Worte* (Do); *Capriccio*, op. 33, No. 2, (Leonhard); *Andante* from Violin Concerto, (Meisel and Quintet Club).—Reissiger: *clarinet Adagio* (Ryan).—Schulhoff: *Agitato* in A minor, op. 15, piano, (Lang).—Stephen Heller: "*Slumber Song*," D flat, op. 8 (Lang); Carl Mayer: *Tema con Variazioni*, piano, (C. Mayer).

Thus we have less than the usual variety and

quantity of instrumental chamber music; and yet the inventory is rich enough to tantalize some readers in larger, but musically less favored cities of this wide land. What we have listened to has been in the main so good, that we forgot to miss what we had not. Let us not forget, too, that one of those sets of concerts has been streaked with most poetic veins of song,—many of the choicest *Lieder* of Robert Franz, Schubert, Schumann, and one at least of the noble, sacred arias of Bach, with a better artist than we know how to describe to our distant readers for an interpreter.

And now we come to

IV. ORGAN MUSIC. We have to limit our account to the performances on the Great Organ of the Boston Music Hall. The Organ was opened on the 2nd of November last, and in the eight months from that date to the end of June it has scarcely been silent; not a week has passed without from one to three or four public performances, either organ concerts, or concerts in which the Organ has borne a part. It has been played at various times by Messrs. John K. Paine, B. J. Lang, W. Eugene Thayer, S. P. Tuckerman, J. H. Willcox, J. C. D. Parker, G. E. Whiting, and Mrs. Frohock, of this city, Mr. G. W. Morgan, of New York, and the three brothers Carter, from Canada. Several of the above have been drawn by the Great Organ to this city as their residence; and the stimulus which the magnificent opportunity of such an instrument, unsurpassed in the world, has given to our organists, young men most of them, appears not only in their technical mastery of its resources, their activity in the imitating or thinking out of all sorts of effects, combinations of stops, &c., but most of all in the following list of pieces that have been performed:

a) Organ Compositions proper:

- BACH: Toccata in F (8 times—Paine 4, Thayer 2, H. Carter and Mrs. Frohock, 1 each.
Toccata and Fugue in D minor (Thayer 2, Paine 1).
Passacaglia, C minor, (4 times, Paine).
Prelude and Fugue, A minor, (Paine 2).
Fugue G minor (Thayer, Mrs. Frohock, H. Carter 3).
Smaller Fugue, G minor (Thayer 3).
Prel. & Fugue, G (Paine).
" " " E minor, (Thayer, Whiting).
" " " F minor, (Whiting).
Fugue in D, (Morgan 2).
" "St. Ann's," (Morgan 2, Tuckerman),
Prelude in B minor, (Thayer 2).
Fugue, G major, (Mrs. Frohock).
Prel. and Fugue, C, (Lang 4).
Trio Sonata, E flat, (Paine 2).
" " G. *Vivace* from, (Paine 2).
Choral *Vorspiel*: "Christ unser Herr" (Paine 2).
" " "Am Wasserfüßen Babelons" (Do.).
" " "Schmücke dich" (Do.).
" " "For 2 manuals and 2 pedals" (Do.).
Fantasia in G, *grave*, (Lang 2).
Pastorale (Paine).
Concerto No. 1, G, (Lang 3).
MENDELSSOHN: Sonata, No. 3, A, (Lang 4, Thayer).
Sonata, No. 4, B flat (Paine 2, G. Carter 1).
" No. 2, C, (Parker 2, Whiting).
" No. 1, F minor, (Mrs. Frohock, Whiting, Morgan).
" No. 5, D, (Thayer).
" No. 6, (Do. 2).
Pastorale and Fugue, op. 37 (Do.).
THIELE: Fantasia, A minor (Paine).
Concert-piece, C minor (Do. 2).

- HESSE: Introd. and Fugue, D, (Morgan).
Prelude, C minor, (Tuckerman 2).
Concert Variations (Lang 2).
RINK: FUGUE on "B, A, C, H," (Willcox),
Flute Concerto (Lang 6, Mrs. Frohock 2).
SCHUMANN: Fugue on "B, A, C, H," (Lang 3).
KULLAK: Pastorale (Morgan, Willcox 2).
FREYER: Concert Fantasia (Mrs. Frohock 2).
SCHELLENBERG: Pedal Toccata, A minor (Do. 2).
WELT: Offertoire, G, (Willcox 5, Mrs. Frohock, Tuckerman, G. Carter).
" C, (Willcox, Tuckerman 2).
" F, (Bancroft, Tuckermann 2).
" Op. 39 (Tuckerman 2).
" G minor (Thayer 2).
Marche Guerrière (Do. 3).
Cantabile, Largo et Prière (Do.).
Andante for *Vox Humana* (Whiting 2)
BATTISTE: Offertoire, dedicated to G. W. Morgan, (Morgan).
" for Christmas (Thayer).
" for *Vox Humana* (Do. 3).
" March, (Do. 3).
" —? (Do. 3).
" for Corno Bassetto (Do. 3).
" (Parker 2).
" "St. Cecile" (Mrs. Frohock 2).
" "St. Jour de Paques, (Do.).
" B minor (Willcox).
" D minor (Do.).
" C minor (Do.).
" for soft Organ (Do.).

Fantasia, A flat, (Do.).

"Storm" Fantasia (Thayer).

Andante and March (Parker).

BEST: Fantasia, E flat, op. 38 (Whiting).

Pastorale in G, (Do.).

SECHTER: Prelude (Tuckerman).

J. K. PAINE: Fantasia Sonata, D minor (Paine 2).

Fantasia and Fugue, E minor.

Offertoire.

Fantasia on "Portuguese Hymn."

Reverie: "Seng of the silent land" (twice).

Variations on "Old Hundred."

" " "Austrian Hymn."

" (with fugue) on "Star-spangled banner."

W. E. THAYER: Marche Triomphale (twice).

Offertoire for *Vox Humana* (7 times).

" for Bassoon.

Variations: "Star-spangled Banner" (5 times)

" "God save the Queen."

Canzonetta from 2nd Sonata.

Turkish March, from Do.

G. WHITING: Postludium.

Concert Fantasia, E minor.

b) ARRANGEMENTS FROM ORATORIOS, &c.

HANDEL: Trumpet Chorus, *Samson* (7 times).

Minnet and Chorus, *Saul*.

"Sing unto God," *Samson*.

Chor. "How excellent," *Saul*.

Coronation Anthem.

Chor. "See the conquering hero comes."

" "Let none despair," *Hercules*.

" He sent a thick darkness," *Israel in Egypt*.

" "He led them forth," *Do*.

" "He led them thro' the deep," *Do*.

" "Bat the waters overwhelmed," *Do*.

" "Hallelujah," *Messiah* (3 times).

" "Unto him a child is born," &c., *Do*.

Pastoral Symphony, *Do*, (7).

Dead March, *Saul*, (7).

Overture, *Samson*, (4).

Airs from *Messiah*, *Acis and Galatea*, &c.

BACH: Chorale: "Jesu, king of glory."

HAYDN: Gloria, 15th Mass.

Gratias, do.

Incarnatus and Et Vitam, do.

Bacchanal chorus from "Seasons."

Introduction to *Creation*.

Chor: "Heavens are telling," *Do*.

MOZART: Gloria, 2nd Mass.

Benedictus and Gloria, 12th Mass, (2),

"Exaudi nos."

- BEETHOVEN: Hallelujah Chorus (3).
PALESTRINA: Lamentatio in Paraseve.
Kyrie and Sanctus (2).
PURCELL: From Anthem, "O give thanks."
MENDELSSOHN: Chor. "Be not afraid," *Elijah*.
Angel Trio, (Do.).
Rain chorus, (Do.).
NEUKOMM: Introd. to *David*.
First Two "Commandments."
GRAUN: Chorus from *Tud Jesu*.
WEBER: Benedictus, Mass in G.
DR. CROFT: Chorus: "Cry aloud."
ROSSINI: Parts of *Stabat Mater*.
Prayer from "Moses in Egypt."

c) ARRANGEMENTS FROM ORCHESTRAL WORKS:

- Overture to *Egmont* (Lang 4).
" " *Freyschutz* (Do. 5, Morgan).
" " "Midsummer Night's Dream," (Lang. 3).
" " Mendelssohn's in C for Military band, (H. Carter).
" " *William Tell*, (Morgan 3).
" " *Zauberflöte* (Do.).
" " "Men of Prometheus," (Do.).
" " *Oberon* (Do.).
" " *Le Serment* (Thayer).
Larghetto, Beethoven's 2nd Symphony (Morgan 2, Carter 2, Thayer).
Andante, 5th, (Morgan, Thayer, 2, Whiting).
March, 5th Symp., (Thayer 2).
Romanza from Haydn's Symp. "La reine de France."
Symphony from "Hymn of Praise."
Mendelssohn, (Lang, 6).

To this add an indefinite list of airs from Mozart, Gluck, Mendelssohn, &c.; transcriptions of piano pieces, songs without words, movements from string quartets, marches, bits from operas, even *Trovatore* and *Tannhäuser* (1), improvisations in the "free style," very free, &c. But we have enumerated enough to show that, if, on the one hand, the selections have been more miscellaneous and "popular" than befits the dignity of a grand Organ, still this Organ has already been the means of making our ears and our souls familiar with more of the great organ works of Sebastian Bach than were ever heard before during the whole history of music in Boston,—more indeed than we had any reason to hope to hear for many years to come. It has given us, too, all the Organ Sonatas of Mendelssohn. These, especially the Bach works, have not been the most "popular" of the selections, but their audience has steadily increased, and their beauty and sublimity and mystery have sunk deep into many musical souls. Not a few hearers have already outlived their preference for pretty things on fancy stops; and the ear, getting gradually accustomed to the great voluminous harmony of the full organ, learns to feel that it is not noise, not mere monotony, but to glory in it and to crave it more and more; and this was the chief obstacle at first to the enjoyment and appreciation of the great Fugues, Toccatas, Passacaglia, &c., of Bach.

What we may now reasonably ask is that some of the semi-weekly concerts, which bid fair to last through the summer, may be strictly Organ-like and classical, consisting wholly or mainly of the works of Bach. We have plenty of the so-called popular or mixed kind. The audiences are generally small, as they naturally would be without some special excitement, and at this season of the year. Is it not probable that quite or nearly as many people would resort to the Music Hall now and then, who have an especial desire to learn more of Bach, if they could be assured of a programme made for them? Now, all the programmes are for the other class; nor is the shining bait snapped at by so many fishes, that there would be much risk in an occasional experiment with another kind. It is noticeable that Mr. Paine, the disciple *par excellence* of Bach among us, has for some months been called to the Organ far more seldom than any of the others, for some time indeed not at all. Whether the indisposition be on his part or on that of the Directors we cannot say; but is not such an Organ naturally the sphere for such an organist?

FARMINGTON, CONN.—Mr. Carl Klausner (in Miss S. Porter's school for young ladies) continues his zealous efforts to make his pupils understand and love the highest kind of music, and with good success. The annual summer visit of William Mason and his Quartet party (Messrs. Thomas, Mosenthal, Matzka and Bergner), of New York, delighted them last week, and gave them them the rare privilege of listening to a purely classical programme of chamber music, treasures new and old, to wit: Trio (piano) in C minor, op. 1, Beethoven; Adagio from string Quartet in E, op. 43, Spohr; Scherzo from string Quartet in E flat, Cherubini; Piano Sonata (posthumous) in C minor, Schubert; string Quartet in A, op. 41, Schumann.—Part II. Trio (piano) in B flat, op. 99, Schubert; Andante, *quasi Variazioni*, from Quartet in E, op. 41, Schumann; Piano Sonata in C minor, op. 111, (the last of the Sonatas), Beethoven; string Quartet in E flat, op. 12, Mendelssohn. A programme this for the innermost circles of artists and their friends; we do not often hear one so choice even at "the hub," and it will be a long time, we fear, before our friends of the Mendelssohn Quintette Club will venture to announce such in their visits to the "sub-hubs."

NEW YORK. Of the musical drouth, the plans of opera managers, &c., the *Pioneer* condenses the reports and on this as follows:

The month of June in the metropolis has been almost totally devoid of musical demonstrations. Only two concerts of any importance have been given—one at the Academy of Music on the evening of the 14th, and another at Niblo's Saloon on the following night. At the former, the united choirs of the Methodist Episcopal churches, comprising nearly three hundred vocal and instrumental performers, gave a number of choruses from the leading oratorios, interspersed with solos and duets, all for the benefit of a Sunday-school Union; and at the latter, tendered as a benefit to the widow of Lieutenant Boudinot, killed during the battles of the Wilderness, Madame de Lussan, Morensi the contralto, Morelli the baritone, and other artists volunteered their services. Lieutenant Boudinot was before the war a musician, and connected with the Academy of Music in this city.

An opera company has been formed by Max Strakosch, to give operas like "Don Pasquale" and "Il Barbiere"—works which do not necessitate a chorus—in the Northern States and Canadas. The troupe has an American prima donna in Adelaide Phillips, while Brignoli is the tenor, Susini the basso, and Mancusi the baritone. The company began operations at Portland, but were not successful there, the people of that city apparently preferring negro minstrelsy. Thence they went to Quebec and Montreal.

Max Maretzek is about to try his fortunes with the Emperor Maximilian in Mexico, for which city he has engaged in Europe an entirely new company of singers, and intends giving opera with them under imperial patronage. He will return to New York during next winter. In the meantime, Mazzoleni, Biachi, and Sulzer will leave for Mexico.

Grau's troupe has disbanded, and the fragmentary singers are in New York and vicinity awaiting engagements.

Maretzek is to produce next season, in the place of Miss Sulzer, a new contralto, a resident of New York who has never yet appeared on the stage. She is singing at present in the choir of a Roman Catholic church in this city, and will make her operatic debut as the Gipsy in "Trovatore."

The organist of Trinity Church, New York—Mr. Henry S. Cutler—intends in October next to hold at Trinity Church a musical festival, not unlike those held at the principal cathedrals of England. The singers will be all men and boys, and will include all the boy choirs of New York and vicinity, the choir of the Church of the Advent in Boston coming from that city to participate. These choirs will give specimens of the best choral music, and, in addition, Mr. Simpson, Mr. J. R. Thomas, and other leading professional vocalists will be engaged to sing solos.

PHILADELPHIA. Our correspondent (June 30) sends a couple of jottings:

"Mr. Leyboldt has published the second volume

of MENDELSSOHN'S LETTERS, as translated by Lady Wallace. The reprint is in the same dress as the first volume published two years ago, and is without the portrait of Mendelssohn that accompanies the London edition. Mr. L. seems determined to furnish the American public with many of the recent valuable contributions to the literature of music, and has thus far exercised good judgment in his selections. The first series of Mendelssohn's letters has already passed through numerous editions, and, as the second series is even more interesting, in a musical sense, than the first, I have no doubt that Mr. Leyboldt's enterprise will meet its just reward.

"In a recent letter in which I referred to the singing of Mr. KREISSMANN, while in our midst, I omitted to mention a delightful matinée given by Mr. K. and Mr. Wolfsohn at the rooms of Messrs. Blasius. Mr. Kreissmann also assisted at a concert given in aid of the Sanitary Commission, and contributed a few of his songs at one of Professor Roesse's interesting entertainments."

Who has forgotten MISKA HAUSER, the violinist, who gave concerts here with Jaell in the "Germania" days? He has had travelling adventures and has written a book, of which a German correspondent of the *Orchestra* makes note as follows:

Miska Hauser, eminent violinist, whose success was marked when he recently gave a series of twenty-three concerts in Kroll's Theatre, Berlin, is celebrated not only as violinist, but as traveller. Herr Hauser has been round the world, and either took ten years to do it, or else kept on going round and round the world for ten years: it is immaterial which. Suffice it, a two-volume book of travels, and the *Neue Berliner Musikzeitung* spares us the universal Weberisch or Mendelssohnisch biographical paper for one week, and devotes a feuilleton to Hauser. From which it appears he was born in '22 at Pressburg, Hungary; studied in Vienna; played at 12 in a Hofconcert before a K.K. audience—audience being the Kaiserin herself; went on an eight years' journey through Europe, even to the confines of Siberia, which appears to be a more musical country than people imagine. Next, coming back to Vienna in eighteen-forty-eight, found that city in an eighteen-forty-eightish condition generally, and K.K. notabilities at a discount. Whereupon, fearing that Orpheus, though he moved rocks and stones with his violin, might not be able to quiet rocks and stones when they were being pitched about by other people who hated Cosmos, the young musician came to England, where Kaisers and revolutions were not. Thereupon Ullmann seized him (the star called Carlotta being then merely nebulous), and introduced him to the New World. Here Miska Hauser catches the fever, and the *Berliner Neue Musikzeitung* gets on stilts. "Malicious fevers, which there, among forests full of buds and odours, like spiteful demons waylay the stranger, shorten his stay on that wonder-island; wonder-island being Havanna, whence Hauser left for New York, came out with Jenny Lind, awakened a sensation, and became the rage. History then mentions many names of places which he visited, and is full of San Francisco (where he had a row on account of Lola Montes), Lima (where passionate Creoles languished for him), Santiago (where a nice set of fanatics excited the mob against him, on the charge that his violin was charmed by the devil), Valparaiso, shipwreck, and Otaheite. Here he stayed, and composed several pieces for Queen Pomare. The *Neue Musikzeitung* has an amusing account of him at the tattooed court. He is commanded to play, and commences with a "prelude;" Otaheite looks coldly on. Barefooted royalty is not to be touched with art, and tattooed nobility is indifferent even to fifths. So Hauser breaks out—with the fear of fiasco strongly before his eyes—in the "Carneval," and this works: all Otaheite is ravished, which may account for the present immortality of that everlasting air. From Otaheite Miska Hauser went to Australia, was presented with the freedom of Sydney, and received a vote of thanks from Parliament for his playing—that is to say, to charitable ends. Thence we have mention of Cairo, Alexandria, Turkey, the Sultan (the Lord of Men beat time while the Giaour played), Trieste, Milan, Turin, France, Germany, trills, staccatos, and immortal renown; all of which, in fuller detail than it can be given here, is it not written in the chronicles of the *Neue Musikzeitung* of Berlin?

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Stripes and Stars. A. B. Hutchinson. 30

Very Hutchinson-y, clear, sharp and spirited, with good patriotic words.

Impatience. (Ungeduld). Op. 3. Fr. Curshman. 30

Most singers would place this among the prettiest of the German ballads. The frequently recurring words, "Thine is my heart" are brought in, in connection with many well imagined poetical figures. Those hearing it once, will have "impatience," to hear it the second time.

Ye murmuring winds that o'er the woodland stray.

J. C. Johnson. 30

The melody is that of a beautiful French song. The words attempt to interpret the language of the summer winds, that "whisper" through the soft leaved pines, "rush" past those of stiffer foliage, and "roar" through the knarled oaks. The subject is novel, and the music of a high order.

Evergreen mountains of life. Song.

Dr. Lighthill. 30

A sweet, pure religious song, breathing the fresh air of the mountains of life. A valuable addition to the list of sacred songs.

Author Lloyd's medley, or Song of many Songs. 30

A new stringing together of song titles in amusing combinations. While the wit in these medleys is not very deep, they are good things to sing to entertain a merry company.

Cracksman's song in "Rosedale." E. D. M. 30

Interesting to those who have heard the play, which has had, and perhaps is still having a "great run."

Instrumental Music.

The Captain. Transcribed for the piano.

J. W. Turner. 60

Agreeable variations of the popular air. They are of easy, medium difficulty, and excellent for learners.

Faust Polka. F. Wallerstein. 75

In Wallerstein's brilliant style.

Lauterbach waltz. H. Kleber. 30

Sultan's grand march. J. Petri. 30

Two good compositions, not difficult, and of the very useful class so much needed by teachers of music, for their young pupils.

Dreams of the forest. Song without words.

Sidney Smith. 50

Of medium difficulty, and fine for practice.

Religious meditation for the Piano and Violin, (or Organ). J. Eichberg. 30

This, being for two instruments, cannot be perfectly described before hearing it. But the composer's well known ability and taste, assure us of a piece of sterling merit.

Addio, (adieu). Nocturne. Robt. Sipp. 40

Shadowy and soothing in character.

Books.

HAYDN'S 8th MASS. IN B FLAT. Cloth, 80 cts.

Paper, 60 cts.

This is one of the shortest of the Masses, and of the same general character as the others. The Benedictus is in the form of a Treble solo, and with its graceful melody contrasts well with the harmonic effects of the choruses. The Mass will be found to be rather easy, and not at all beyond the reach of choirs.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

